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Visual Elements, Meanings and Social Functions in Sikka Ikat Weaving

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ABSTRACT

Sikka ikat weaving is one of the cultural treasures of the archipelago originating from Sikka Regency, East Nusa Tenggara. Made with skills that are passed down from generation to generation, but not much has been studied in depth in the context of visual elements and their functions in social life and their meaning content. This research becomes important in the realm of Visual Communication Design to analyze the visual elements and symbolism of weaving motifs to reveal the social functions and meanings they contain in the lives of Sikka people. The urgency of this research lies in the importance of preserving local culture as well as in-depth understanding of the values contained in the visual elements of weaving, and there are also not many studies that identify the relationship between visual elements and their functions in daily life. The purpose of this study is to analyze the visual elements of Sikka ikat weaving to determine their social function and symbolic meaning for the local community. This research uses a narrative literature review method based on Greenhalgh's theory, with data collection techniques through literature study. The research found that Sikka ikat woven fabric not only functions as a wearable object, but also as a medium of cultural communication that is full of symbolic meanings, social functions, and undergoes value transformation in the contemporary context. This research is useful for enriching visual studies, as well as supporting the preservation and development of Sikka ikat weaving as a socially relevant and creative medium of cultural communication.

Keywords: Sikka Ikat weaving, motif, function of use, structural functionalism, symbolic meaning

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INTRODUCTION

Sikka ikat weaving is one of the cultural treasures of the archipelago originating from Sikka Regency, East Nusa Tenggara. Sikka ikat weaving is made by artisans with skills that are passed down from generation to generation. The manufacturing process involves the ikat technique, in which threads are dyed and arranged in such a way before being woven into cloth. The diversity of Sikka ikat weaving is not only limited to artistic creations, but the making of these ikat weaving motifs also symbolizes social, religious, cultural and economic status. (Fernandez, Susanti, Nuwa 2018). Weaving culture is part of a variety of cultures that must be preserved because it can enrich the characteristics of the Indonesian nation with its various visual elements, such as motifs and colors, where this woven fabric does not only produce textile products, but every motif of this woven fabric has a symbolic meaning, even in royal times it was also a marker of customary and social status. (Octaviani and Komalasari 2020). Sikka ikat weaving was originally made to fulfill basic needs such as clothing and as a wedding dowry. However, over time, it became not only a utilitarian item but also a symbol of cultural identity and economic attraction, attracting both local and international attention. (Marlini 2020).

Sikka ikat weaving has various visual elements, such as motifs and geometric decorative patterns. Apart from being a work of art, the motifs in the ikat weaving have a religious-magical value rooted in ancestral mindsets, beliefs and customs, giving it a sacred and mystical power based on strong spirituality (Orin Bao, 1992). The motifs in Sikka woven fabrics reflect the cultural identity, social structure, and beliefs of the local community. (Koten and Wulandari 2021). According to Octaviani and Komalasari (2020), motifs on traditional fabrics not only function as aesthetic elements, but also as a medium of communication that describes the norms, values, and beliefs of the community. Agreeing with the above view, Pale and Ningsih (2023) stated that the motifs on ikat woven fabrics have a deep symbolic value, and reflect the cosmological views of the local community. The ikat weaving tradition in Sikka Regency is not only a local cultural heritage, but also a guardian and intertwiner of traditional wisdom in the

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form of durable and meaningful art. Thus, this ikat weaving tradition plays an important role in maintaining cultural identity and fostering heritage for future generations. (Hedwigis, at al 2024)

There have been many studies of Sikka ikat weaving, but research related to visual elements and from the point of view of Visual Communication Design is very little, and focuses on design. The following data was found related to research on Sikka ikat weaving.

First, entitled "Designing a Sikka Ikat Weaving Motif Book", the author Annisya Humaira (2021) compiled a visual guidebook for Sikka motifs for the local brand Noesa. Second, "Motif Processing with Escher Rotation Technique" authored by Chantika Q. Fatharani & Morinta Rosandini (2021), using Sikka motifs as inspiration for repeating patterns for fashion applications, and the third "Designing a Reference Book for Sikka Traditional Ikat Weaving" author Veronika Lanu (2017) designed a reference book on the process of making traditional ikat weaving in Sikka. of the three studies, although from the point of view of Visual Communication Design, no one has examined the function and meaning of visual elements found in Sikka woven fabrics such as motifs and other geometric visual elements.

Other research related to sikka ikat weaving is not from the field of Visual Communication Design, there are two studies, discussing the value and meaning of the motifs found in sikka ikat weaving. the following research.

The first entitled "Making Maumere Ikat Woven Fabric in Wololora Village, Lela District, Sikka Regency, East Nusa Tenggara Province", author Maria Nona Elvida (2015), lists the values and meanings but not in-depth, the results are values based on spiritual, political and social. The second "Weaving Ikat Sese We'or Bird Motifs in Watugong Village, East Alok District, Sikka Regency" author Maria Nurak et al (2023), examines the value and meaning of the *sese we'or* bird motif, and does not discuss its function. Based on these two studies, no one has examined the value and meaning of the visual elements of Sikka ikat woven fabrics, there

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is only 1 study that examines the meaning but only from 1 motif, namely the sese we*'or* bird motif.

The conclusion from the five studies is that two studies discuss the value and meaning of motifs, and one of them examines the meaning of motifs limited to one motif, namely the sese we'or bird. Based on this, the discussion of the value and meaning of the visual elements of the Sikka ikat woven fabric has not been examined. This research aims to find a research gap, by reviewing previous research.

METHOD

This research is literature research, research that only uses literature data collection, the method used is Literature Review Narrative, because research related to visual elements in Sikka ikat woven fabrics requires a descriptive and interpretive approach. The visual elements analyzed based on the literature are (motif, color, composition, symbolic meaning, etc.). The narrative literature review method used is based on the theory of Greenhalgh, T. et al. (2005). Greenhalgh et al. (2005) state that narrative review is suitable for exploring complex, multidimensional, and contextual issues, such as visual culture. This approach is flexible and not as tightly structured as a systematic review, making it more suitable for examining the symbolic and visual elements of woven fabrics. In this context, researchers can explore various visual, social and symbolic dimensions.

RESULT AND DISCUSSION

Analysis of Previous Research

There has not been much research on the visual elements of traditional Indonesian textiles, especially woven fabrics, especially in the study of visual culture and visual communication design. Sikka woven fabric, as one of the cultural heritages from East Flores, East Nusa Tenggara (NTT), has rich visual and symbolic values. To understand the complexity of the

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visual elements in this fabric, this research utilizes a narrative literature review method that allows for thematic synthesis of various scientific sources, as described by Greenhalgh et al. (2005). This approach not only summarizes key findings, but also interprets and contextually relates the literature.

1. Traditional Woven Fabrics as Cultural Visual Media

Indonesian traditional woven fabrics, including Tenun Sikka, are not only seen as aesthetic products, but also as symbolic communication systems. Supriono (2018) emphasizes that woven fabrics from the NTT region hold many cultural values, including ancestral narratives, social systems, and community beliefs. The colors used often have symbolic meanings, such as red for courage or white for purity.

Randa (2020) adds that visual motifs in Sikka weaving reflect tribal identity and are often closely related to the social structure of the community, including status markers, gender roles, and inter-community relations. This shows that the visual analysis of weaving cannot be separated from its social and historical context.

2. Visual Structure: Motifs, Colors, and Composition

According to Krisnawati (2019), traditional weaving motifs in Indonesia have certain visual characteristics, such as repetitive geometric patterns, representations of flora and fauna, and symmetrical and structured compositions. In Sikka weaving, some of the motifs that appear include patola, kawung, and dragon motifs, which originate from local and foreign cultural influences (Indian, Portuguese, and Dutch). The presence of dominant colors such as brick red, black and white, as well as the use of natural dyeing techniques, reinforces the distinctive visual identity of the Sikka region. Line and shape elements tend to reflect regularity and attachment to hereditary patterns, thus showing continuity between generations in visual aesthetics.

3. Visual Adaptation in the Contemporary Context

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Widyastuti & Ningsih (2021) showed how traditional weaving motifs were adapted into modern fashion products, as an effort to preserve and transform cultural visuals. This shows that the visual elements of woven fabrics are not static, but dynamic and continue to develop following the socio-economic context of the community. Woven fabric becomes a local visual identity that can be developed in contemporary design, as well as a medium for cultural education. The visual narrative in woven motifs provides broad aesthetic exploration possibilities for designers and visual culture researchers. Humaira (2021) in a work entitled "Designing a Book of Sikka Ikat Weaving Motifs", designed a visual guidebook of Sikka's ikat weaving motifs for the local brand Noesa. This research emphasizes more on documenting motifs visually so that they can be used in the context of local product branding. This approach is important for visual cultural preservation, but focuses more on formal forms and graphic applications. Chantika Q. Fatharani & Morinta Rosandini (2021) titled "Motif Processing with Escher Rotation Technique", used Sikka motifs as inspiration in designing repeating patterns for fashion products. The Escher Rotation technique, which emphasizes mathematical and aesthetic form processing, shows how traditional motifs can be adapted into modern design systems. However, the main focus of this research is the exploration of form and visual processing techniques, without examining the original meaning or social function of Sikka motifs in their original culture. The third study, "Designing a Reference Book on Sikka Traditional Ikat Weaving" by Veronika Lanu (2017), compiled a reference book on the process of making Sikka ikat weaving systematically. This research has an important contribution in documenting the production process from an educational and visual perspective, which is very useful for general readers or designers. However, similar to the previous two studies, the focus of this research is more on the process and informative visualization, rather than on the analysis of visual elements as carriers of meaning in cultural systems.

4. The Meaning and Value of Woven Fabric

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Elvida (2015) explains the process of making woven fabrics and lists the values and meanings contained in them. Elvida identifies that Sikka woven fabrics contain spiritual, political and social values, which are closely related to the identity of the local community. However, the explanation of these values is done in general terms and does not delve deeply into the visual elements of the woven fabric, such as motifs, colors, composition, or visual symbols used. Nurak et al. (2023) focused on examining the meaning and value of one specific motif, the Sese We'or bird, which is an important symbol in local culture. This study makes an important contribution as it begins to touch on the visual elements of the motif, but is limited to only one type of motif. In addition, this study does not explicitly discuss the visual function of the motif, either aesthetically, symbolically or communicatively in the context of Sikka society. Previous studies were analyzed to find the main findings of each study and to find research gaps which can be seen in table 1.

Table 1. Analysis of Key Findings in Previous Research

No.	Theme of Discussion	Author	Main Findings
1.	Traditional Woven Fabric as Cultural Visual Media	Supriono (2018)	NTT woven fabrics represent community cultural values through ancestral narratives, social systems, beliefs, and color symbolism.
		Randa (2020)	The visual motifs of Tenun Sikka reflect tribal identity and social structure, showing that the meaning of weaving can only be understood through its social and historical context.
2.	Visual Structure: Motif, Color, and Composition	Krisnawati (2019)	Sikka weaving motifs have distinctive visual characters that reflect the fusion of local and foreign cultures, and show the continuity of aesthetic values and

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			identity between generations through patterns, colors, and traditional dyeing techniques.
3.	Visual Adaptation in the Contemporary Context	Widyastuti & Ningsih (2021)	Traditional weaving motifs are dynamic, can be adapted into modern fashion as a form of cultural preservation, local visual identity, and a medium for aesthetic exploration and cultural education.
		Humaira (2021)	Visual documentation of motifs in formal forms and graphic applications to support cultural preservation and branding of local products.
		Chantika Q. Fatharani & Morinta Rosandini (2021)	This research explores the adaptation of Sikka motifs into modern fashion patterns using the Escher Rotation technique, focusing on visual processing and form, without discussing the original meaning or social function.
		Veronika Lanu (2017)	compiles a reference book of Sikka's ikat weaving process systematically with an educational and visual focus, emphasizing process documentation rather than analysis of the cultural meaning of its visual elements.
4.	Meaning and Value of woven fabrics.	Elvida (2015)	This study describes the process of making Sikka woven fabric and the spiritual, political, and social values it contains, but has not yet examined in

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			depth the visual elements such as motifs, colors, and symbols.
		Nurak et al. (2023)	This study examines the meaning of the Sese We'or bird motif as a local cultural symbol, but is limited to one motif and has not discussed its visual function in an aesthetic, symbolic, or communicative context in Sikka society.

Research gaps that can be identified from this collection of writings are:

1. Lack of Comprehensive Study of Visual Elements

Most studies mention motifs, colors, or symbols as part of Sikka's woven fabrics, but not many:

- Discuss the visual structure (composition, design principles, style, form transformation).
- Analyze the visual elements, symbolic meanings and social functions, of Sikka woven fabrics in the cultural context of the Sikka people as a whole.

2. Limited Contextual Studies on Visual Functions in Society, Some studies relate weaving to cultural values and identity, but:

- The visual function of motifs in the social life of Sikka people (rituals, social status, gender relations, etc.) has not been discussed explicitly and in depth.
- Visual meaning as a form of cultural communication is still minimally explored.

3. Too General or Too Specific Focus

- There are studies that are too general in discussing weaving values without touching visuals in detail.
- Conversely, some are too narrow, discussing only one motif (e.g. the Sese We'or bird), without expanding to the visual system or cultural context.

4. Lack of Integration between Visual Analysis and Socio-Cultural Contexts

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- Many studies separate the study of visual forms (patterns, colors, techniques) and the cultural or social context of the community.
- There is no holistic approach that combines visual, historical, and social studies, in an interdisciplinary manner.

5. Lack of Exploration of Visual Innovation and Contemporary Transformation
   - Adaptations in modern fashion have been discussed, but there has been little examination of how visual transformations of weaving motifs influence or are influenced by contemporary values, for example: gender issues, global-local identities, or new narratives in popular culture.

Summary of Key Gaps:

There is no comprehensive study that deeply analyzes the visual elements of Sikka woven fabric as a dynamic cultural communication system, integrating symbolic meanings, social functions, as well as its transformation in the contemporary context.

Analysis of Visual Elements, Meanings and Social Functions of Sikka Ikat Weaving Motifs

Visual elements of Sikka ikat weaving motifs can be grouped based on their functions in various social and cultural contexts, in Durkheim's thinking, symbols and cultural practices (such as weaving motifs) are not merely aesthetic ornaments, but a means to strengthen social solidarity in a community group. The motifs in Sikka ikat weaving are not only visual ornaments, but also symbolic communication media that reflect the values, norms and beliefs of the community, for example, fabrics used for traditional ceremonies usually have complex and meaningful motifs, while fabrics for daily use tend to use simpler motifs. This grouping of motifs is done to differentiate their use, thus reflecting specific values and purposes in society. Marlini (2020) stated that tenun ikat motifs used in traditional ceremonies often have dark colors that symbolize sacredness, while motifs for daily life are brighter and simpler. In research conducted by Pale and Ningsih (2023), it was mentioned that woven fabrics used for traditional ceremonies have a strong spiritual meaning, while everyday woven fabrics function more as ordinary clothing. Thus, this grouping also reflects how people interpret woven fabrics in their lives.

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Maumere ikat woven fabric has a function to fulfill household needs and customs in the sense of meeting the needs of the local community's life (Elvida 2015). In daily life, woven fabrics are used as sarongs, or shawls. However, in traditional ceremonies such as marriage and death, woven fabrics have a more sacred function. Woven fabrics are used as a symbol of respect for ancestors, as part of the dowry, or even as a cloth covering the corpse. The use of woven fabrics in traditional contexts shows how these fabrics become a communication tool that strengthens the social and spiritual solidarity of the community. In addition, the function of woven fabrics also extends to the realm of economy and cultural promotion. In recent decades, Sikka's ikat woven fabric has been recognized nationally and internationally as one of Indonesia's leading wastra products. As such, it is not only a symbol of cultural identity but also a source of income for the local community. Marlini (2020) notes that woven fabrics have become an important part of the creative economy of the Sikka community, helping them to promote local culture to a wider market.

Motifs used in wedding ceremonies symbolize hope, blessings, and unity for the married couple (Pega 2024). Motifs for death ceremonies reflect respect for the spirits of the departed and the belief that there will be a new life of offspring after the old. (Karrol 2014). Motifs for daily life emphasize the practical function, comfort, and social status of the wearer in daily life. (Fernandez, Susanti, Nuwa 2018). This grouping serves to maintain social balance because each motif has a specific meaning, according to the context in which it is used. Thus, this tradition helps Sikka people understand their role in social structures and cultural rituals. This is in line with Durkheim's view that rituals and symbols play an important role in creating social order and strengthening group solidarity (Haryanto, 2019). Thus, the use of ikat weaving in social and ritual contexts is not only aesthetic but also has a functional role that maintains the sustainability of the community's social structure.

Meaning and Social Function of Visual Elements of Sikka Woven Fabric in Literature

No.	Visual Elements	Meaning of Sikka Woven Fabric	Social Function	Literature Source
1.	Ikat weaving uses dark colors.	does not discuss meaning	Used in traditional ceremonies, a symbol of sacredness.	Marlini (2020)

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	Bright and simple colors.	does not discuss meaning	Used in everyday life	
2.	no explanation of visual elements	Contains deep spiritual meaning.	Woven fabric for traditional ceremonies	Pale and Ningsih (2023)
	no explanation of visual elements	Has no special spiritual meaning.	Woven fabric for daily life	
3.	no explanation of visual elements	does not discuss meaning	Maumere ikat woven fabric, used for household needs and community customs.	Elvida (2015)
	no explanation of visual elements	does not discuss the meaning of	sarong or shawl, used for daily life	
	no explanation of visual elements	does not discuss the meaning of	part of the dowry, the cloth covering the corpse, for traditional ceremonies,	
	there is no explanation of visual elements	does not discuss meaning	social and spiritual communication tool, used for traditional ceremonies	
4.	Weaving motif	symbolizes hope	represents unity for the	(Pega 2024)

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		and blessings	married couple, in a wedding ceremony	
5.	Weaving motif	symbolizes the belief in the continuation of life through the next generation.	Respect for the spirits of ancestors, for death ceremonies	(Karrol 2014)
6.	Everyday weaving motifs	does not discuss the meaning of	practical function and comfort, emphasizing also reflecting the social status of the wearer in daily life.	(Fernandez, Susanti, Nuwa 2018)

The conclusion from table 2 is,
Woven fabrics are used in two main contexts, namely traditional ceremonies (such as weddings and deaths) as a symbol of sacredness, and in everyday life for household purposes and to show the cultural identity of the community.

It uses simple dark or bright colors, depending on the context and function of its use. The motifs symbolize hope, blessings, unity, respect for ancestors, and the belief that life continues through offspring. It has a social function, used as a means of social and spiritual communication, as a sarong or shawl, a cloth to cover a corpse, part of a wedding dowry, and a symbol of social status, has practical value for daily life and shows the identity of the wearer.
In table 3, analysis based on literature that uses images of its visual elements. the following is the description.

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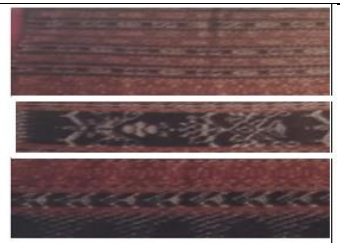
Table 3. Grouping of weaving motifs based on the function of use

Use of Motif Function	Shape and Motif Name	Symbolic Meaning	Social Function	Description	Literature Source
Wedding Ceremony	 *Sese We'or* motif Source: https://www.sikkakab.go.id/media . Accessed on November 27, 2024	This motif depicts a harmonious and productive life system for men and women or husband and wife, which is symbolized by paired magpies. Symbolized by magpies in pairs.	This motif is usually worn by the bride during the wedding ceremony.	This motif is often used in various traditional ceremonies and religious rituals, such as weddings.	Nurak, M., Hoban, N., & Wasa, D. R. S. (2023). Weaving Ikat Motif of Sese We'or Bird in Watugong Village, East Alok District, Sikka Regency. Sajarat un: Journal of History and History Learning, 8(1), 128-144.
	Ata Bian(g) Motif Source: https://www.sikkakab.go.id/media Accessed November 27, 2024	This motif depicts a male motif that looks slim, while the woman looks fat to symbolize pregnancy.	This motif is usually used by women who are married.	Is a type of sarong ikat with alternating schematic motifs of male and female humans as a symbol of husband and wife and a symbol of fertility.	Orin Bao, P. S. (1992). The Art of Weaving an Aspect of Flores Culture. Nita, Flores: ST. Paulus Ledaro.

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Use of Motif Function	Shape and Motif Name	Symbolic Meaning	Social Function	Description	Literature Source
	 Korasong *Doberadu* Motif Source: https://www.sikkakab.go.id/media Accessed on November 27, 2024	This motif depicts 4 pairs of roosters and females with the figurative meaning that the function of the couple is vital in reducing offspring.	This motif is closely related to the customs and culture of Sikka people's lives, in perpetuating offspring.	*korasang* is a Portuguese from the word *coracao*, which means hear or heart which symbolizes love. At this motif shows two pairs of roosters and females who face to face and meet feet, then it can be interpreted as a couple that becomes vital in bringing down offspring	Wahab, M. I., Elisabeth, B., Danar, A. (2024). Exploring the Meaning of the Ikat Weaving Motif in Relation to Community Social Behavior in Sikka Village, Lela District, Sikka Regency: Proceedings of SNTEKAD, 1(1).
Death Ceremony	 *Jarang Atabian(g)* Motif Source: https://www.sikkakab.go.id/media Accessed on November 27, 2024	*The Jarang Atabian(g)* (Human Horse) sarong motif is shaped like a horse which has a literal meaning as a vehicle that picks up spirits to take them to the afterlife.	This motif is used during death ceremonies that reflect respect for the departed spirits and with the belief that there will be a new life of a descendant after the old descendants.	This *rare atabian(g)* woven fabric is a type of indigo black sarong with horse and human motifs, with religio magical values and in line with the beliefs and customs of the ancestors that horses are considered as vehicles that pick up spirits to go to the afterlife.	Wahab, M. I., Elisabeth, B., Danar, A. (2024). Exploring the Meaning of the Ikat Weaving Motif in Relation to the Social Behavior of the Community in Sikka Village, Lela District, Sikka Regency: Proceedings of SNTEKAD, 1(1).

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Use of Motif Function	Shape and Motif Name	Symbolic Meaning	Social Function	Description	Literature Source
	 Tulada motif Source: M. Ihsan Wahab	Tulada Motif (Tree Motif) symbolizes the importance of exemplification not only in words, but must be realized in the form of work, work, and reality. The Tulada motif is likened to a human being who is assigned to be a caliph in his life, required to be able to survive in any condition with full sincerity and be useful to others.	This motif teaches advice to girls to maintain self-respect, by multiplying positive activities.	This motif can be worn by all groups, both mothers and girls, for traditional events and grief events.	Wahab, M. I., Elisabeth, B., Danar, A. (2024). Exploring the Meaning of the Ikat Weaving Motif in Relation to Community Social Behavior in Sikka Village, Lela District, Sikka Regency: Proceedings of SNTEKAD, 1(1).
	 Jarang Korok weaving motif Source: Y.P. Karrol	*Jarang Korok* (horse ribs) symbolizes the full power in delivering the spirit to swargaloka.	This motif is used during the death ceremony which symbolizes strength, and fortitude.	This motif can be worn by all groups, both mothers and girls, for traditional grief events.	Orin Bao, P. S. (1992). The Art of Weaving an Aspect of Flores Culture. Nita, Flores: ST. Paulus Ledaro.

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Use of Motif Function	Shape and Motif Name	Symbolic Meaning	Social Function	Description	Literature Source
	 Agi Pelikanu weaving motif Source:https://www.sikkakab.go.id/media Accessed on November 27, 2024	An inculturation motif of the good elements of the ignorant age with the divine elements of the Christian age that can save.	This motif is used during ceremonial activities and also in the daily lives of Sikka people because it symbolizes love.	The Christian inculturation motif depicts the *manu agi* bird, a typical Sikka Krowe bird that is considered haunted, while the *pelikanu* or *Pelicano,* a sacred bird symbolizing the divine love of Christ that sacrifices for humanity.	Orin Bao, P. S. (1992). The Art of Weaving An Aspect of Flores Culture. Nita, Flores: ST. Paulus Ledaro.
	 Dala Mawarani motif Source: https://www.sikkakab.go.id/media Accessed on November 27, 2024	Woven ikat with a kejora star motif that symbolizes hope and luck for the family.	This motif is often worn on a daily basis because it is believed to provide good luck for those who wear it.	The basic philosophy is that the kejora star is always a guide and clue for sailors to sail at night and for farmers when it is morning to go to the garden.	Wahab, M. I., Elisabeth, B., Danar, A. (2024). Exploring the Meaning of the Ikat Weaving Motif in Relation to Community Social Behavior in Sikka Village, Lela District, Sikka Regency: Proceedings of SNTEKAD, 1(1).

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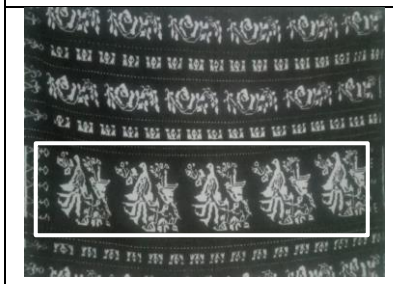
Use of Motif Function	Shape and Motif Name	Symbolic Meaning	Social Function	Description	Literature Source
Daily	 *Rose* motif Source: Y.P. Karrol	The rose weaving motif symbolizes femininity.	This weaving motif is usually worn by young girls.	This woven fabric with a rose motif is depicted as a series of several blossoming rosebuds that symbolize the girls who are ready to be proposed to.	SIKKA WOVEN FABRIC CATALOG. (2023), Pendopo Indonesia
	 Tekukur Bird weaving motif Source: Y.P. Karrol	This motif symbolizes the loyalty of parents to their children.	This woven fabric motif is used in the daily lives of mothers in the community.	This motif depicts a mother bird and her children. Which symbolizes harmony and loyalty in the family.	Orin Bao, P. S. (1992). The Art of Weaving an Aspect of Flores Culture. Nita, Flores: ST Higher Seminary. Paulus Ledar

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The conclusion from table 3 are,

Social Function Based on Context:

1. Wedding Ceremony: Motifs used to symbolize unity, love, fertility, and continuation of offspring (e.g. *Sese We'or*, *Ata Bian(g)*, and *Korasong Doberadu*), generally worn by brides or married women.
2. Death Ceremony: Motifs are used as symbols of respect for the spirits of ancestors and belief in life after death (e.g. *Jarang Atabian(g)*, *Tulada*, and *Jarang Korok*). They have religio-magical value and are used in grief rituals.
3. Everyday:

   Motifs symbolize moral and emotional values such as hope, loyalty, love, and femininity (e.g. *Agi Pelikanu*, *Dala Mawarani*, *Mawar*, and *Burung Tekukur*). Worn in daily life by the community, especially women.

The symbolic meaning consists of;

1. Symbolic Meaning of Motifs:

   Weaving motifs depict the noble values of Sikka people such as love, fertility, loyalty, strength, hope, and exemplarity, and some motifs have religious roots, both from ancestral traditions and Christian inculturation.
2. General Conclusion:

   Sikka ikat weaving motifs function not only as a fashion complement, but also as a medium of cultural expression that is full of meaning, each motif being part of a social symbol system that strengthens the cultural identity, solidarity, and collective consciousness of the community.

This grouping of weaving motifs shows that Sikka ikat woven fabric does not only function as a means of covering the body, but also as a medium of cultural expression that is full of meaning. This shows how cultural elements such as motifs in Sikka ikat weaving play a role in the social structure and symbolism of the community. In this context, motifs and their use in various social activities can be seen as a form of general awareness of the community. For example, the use of

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certain motifs in traditional rituals not only strengthens group identity but also creates social solidarity.

CONCLUSION

In conclusion from previous research, there are major gaps in research on Sikka woven fabric based on table 1, namely, there is no comprehensive study that analyzes the visual elements of Sikka woven fabric in depth as a dynamic cultural communication system, which integrates symbolic meaning, social function, and its transformation in the contemporary context.

The conclusion from the literature in Table 2 is that Sikka woven fabric has two main functions: as a symbol of sacredness in traditional ceremonies (such as marriage and death) and as part of daily life that shows the cultural identity of the community. The use of fabric colors and motifs is adjusted to the context and function, both dark and bright colors, and contains deep symbolic and spiritual meanings. The motifs on woven fabrics symbolize hope, blessings, unity, respect for ancestors, and belief in survival through offspring. In addition to being a marker of social status, woven fabrics also function as a means of social and spiritual communication, are used as sarongs, shawls, body coverings, part of wedding dowries, and have practical value in everyday life. Thus, woven fabrics not only act as functional objects, but also as a medium of cultural expression, spirituality, and community identity. The meaning of Sikka weaving motifs has experienced a shift in function, from being social and religious to also having economic value.

The conclusion from the literature in Table 3 is that Sikka ikat weaving motifs have various social functions according to the context of their use in marriage ceremonies, death, and daily life. Each motif contains symbolic meanings that reflect the noble values of the community such as love, fertility, loyalty, and respect for ancestors. Some of them also contain religious elements from local traditions and current cultural influences. More than just decoration, weaving motifs

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as visual elements function as a medium of cultural expression that strengthens the identity, solidarity and collective consciousness of the Sikka people.

From these conclusions, the main research findings are;

1. No Comprehensive Visual Study:

   Previous research has not examined the visual elements of Sikka woven fabrics in depth as a dynamic cultural communication system, especially in integrating symbolic meaning, social function, and its contemporary transformation.

2. Social and Cultural Functions of Sikka Woven Fabric:

   Sikka woven fabrics have two main functions: as sacred symbols in traditional ceremonies (marriage and death) and as part of daily life that represents the cultural identity of the community.

3. Motifs Full of Symbolic and Religious Meanings:

   The motifs on woven fabrics as part of the visual elements reflect noble values such as love, fertility, hope, loyalty, and respect for ancestors. Some motifs also contain religious meanings, both from local traditions and the inculturation of outside cultures.

4. Transformation of Meaning and Economic Value:

   The meaning of weaving motifs has shifted: from traditional social and religious functions to economic values in the present, showing the dynamic role of woven fabrics in modern life.

5. Role as a Medium of Cultural Expression:

   More than an object of use, woven fabric functions as a medium of visual cultural expression that strengthens the identity, solidarity and collective consciousness of the Sikka people.

   These findings confirm the need for an interdisciplinary approach to understand Sikka woven fabric as part of an evolving cultural system.

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